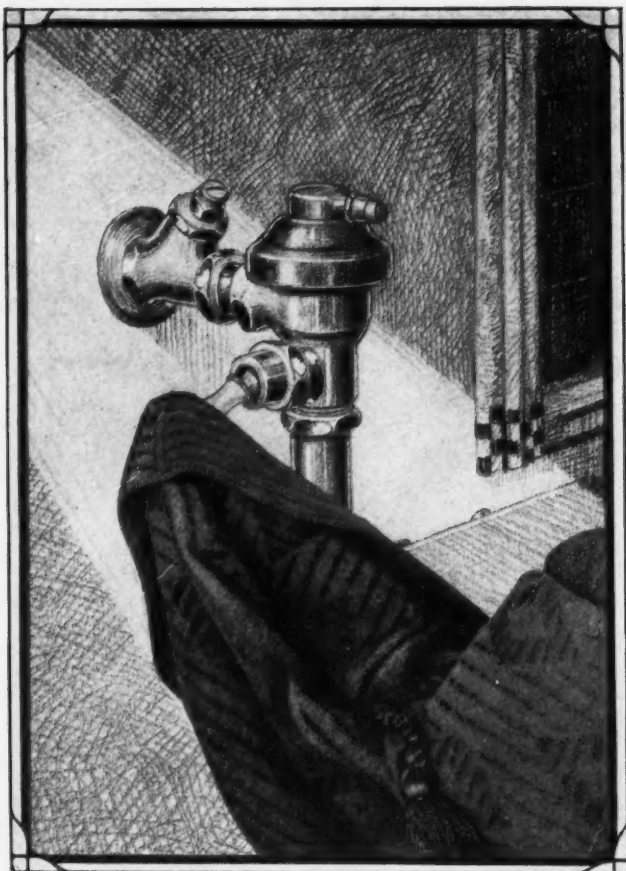


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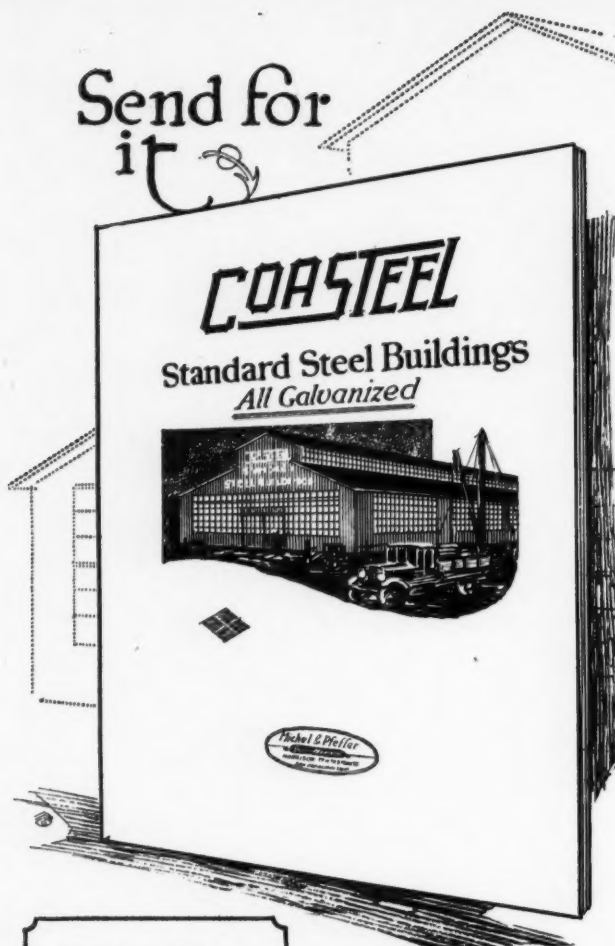
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THE MIAMI HURRICANE

[[BY HENRY LA POINTE, A. I. A.]]



MIAMI, deluged, tempest-torn, swept by the full force of meteorological storm center, emerges from devastation and chaos to renaissance. Normalcy has come to the minds of the people and while yet somewhat dazed they are sane and animated with indomitable courage. It is quite probable that property loss would have been materially less if some of the construction, in past years, had been more substantial. Many years of exemption from severe storms had lulled the people into a sense of security from devastating disturbances, and led to the belief that almost any structure that would protect from normal weather conditions was all that was necessary in this semitropical climate. The consequence has been that thousands of these homes, comfortable and sufficient during normal weather, when suddenly swept by a tempest of gigantic force, were entirely demolished or so utterly crippled that they will have to be rebuilt.

The storm intensity may be partially realized from the knowledge that the barometer-reading was the lowest in this country's history and that the wind attained a velocity of 130 miles per hour. The storm first broke around midnight and continued until in the early morning of September 18; thence came a calm of about an hour; then, with renewed force and almost reverse direction, it swirled with demoniac fury for several hours. It was during this last period that the greatest damage was done.

The Miami building code requires that wind pressure be figured at twenty pounds per square foot and, as all plans have to pass a rigid examination by our efficient Building Department, there is no doubt in my mind but that our buildings were so designed.

The formula used by the United States Signal Service is $p = 0.004 V^2$. This means that a wind pressure of 20 pounds per foot is attained at a wind velocity of 70 miles per hour and that with a velocity of 130 miles the pressure would be 67.6 pounds. This enormous pressure was the direct cause of the sway in buildings in excess of eight stories in height.

Buildings constructed with steel frames and re-

inforced frames of concrete withstood the pressure remarkably well; so well that only one building with steel frame suffered severely and this building, from a superficial examination, appears to be inadequately wind braced. Several steel frame buildings that I have examined show the result of sway, but not to any serious extent. Reinforced concrete structures, as far as my examinations have progressed, show no structural damages. The highest reinforced concrete structure is but fourteen stories and several twelve stories. The bulk of construction is of reinforced concrete from four to twelve stories and the major number of steel structures have been erected in the past three years. Aside from the one steel structure seriously damaged there is no structural damage to steel and concrete of a serious nature.

The principal damage to the business buildings in the city was confined to water damage, plate-glass breakage, ripping off of roof coverings, blowing in of sash frames and sash and in many cases the blowing in of panel walls. The residence sections of the city and suburbs were greatly damaged. Frame buildings of flimsy construction were entirely demolished, as were also poorly constructed cement block structures. The demolition of sash frames and sash that were insecurely anchored in masonry resulted in opening the building to the full lifting force of the wind, ripping off roofs and overturning walls. A survey of the residential sections shows that well-designed buildings, honestly constructed, resisted the impact of the storm with but little damage, and that principally loss of roof coverings and broken glass.

A superficial examination of the situation proves, conclusively, that much of the loss sustained by Miami people might have been avoided if their homes and business buildings had been built by competent architects and builders instead of speculators. I venture to say that eighty per cent of all building damage can be laid to the door of the incompetent architect, the speculative builder and the owner who cheats himself when he builds otherwise than for permanency.

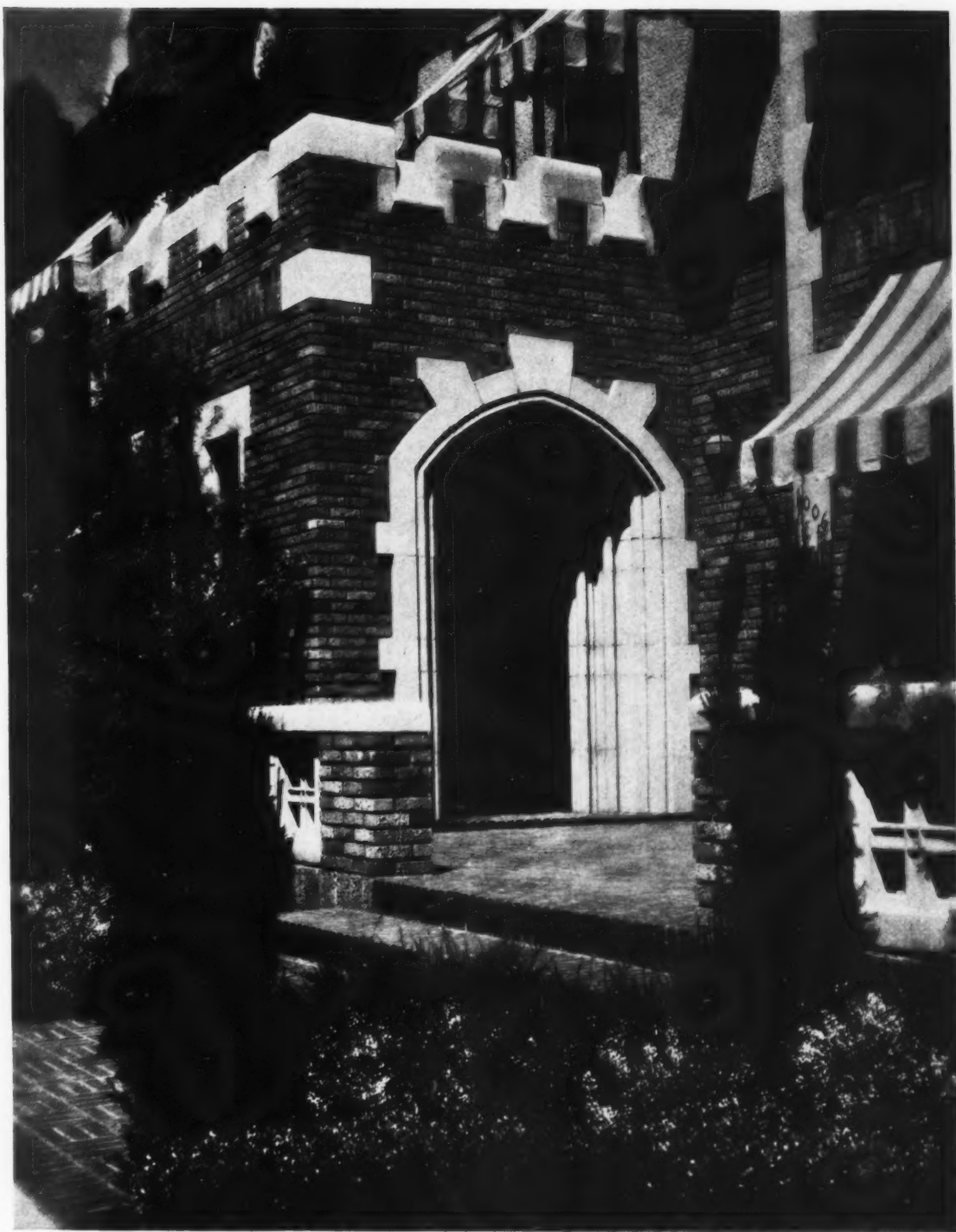
Structural steel and reinforced concrete, properly designed, will function safely even in such a tempest as recently occurred.

[Concluded on page 49]



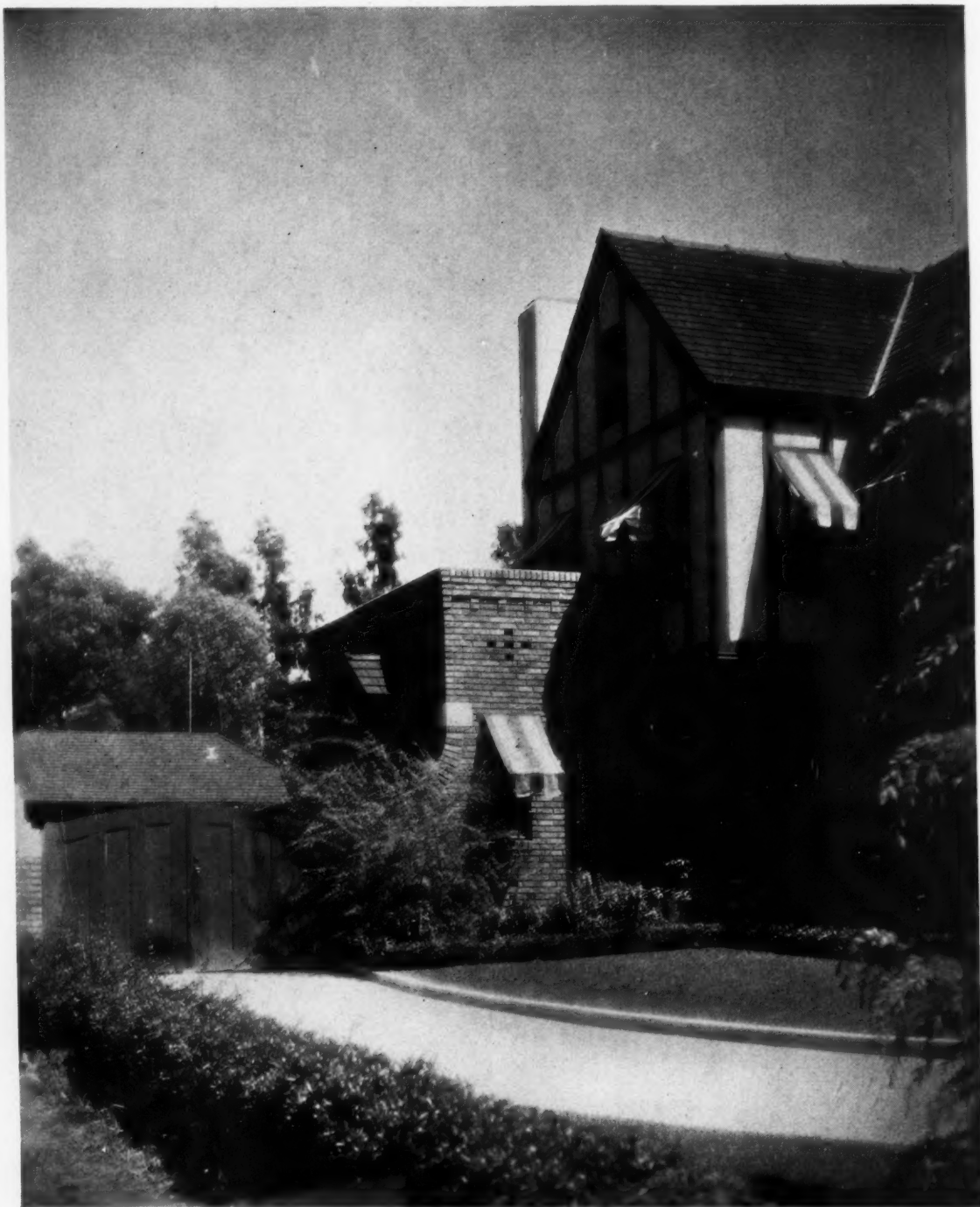
RESIDENCE OF MR. BEN WARNER, LOS ANGELES, CALIFORNIA. KOERNER AND GAGE, ARCHITECTS

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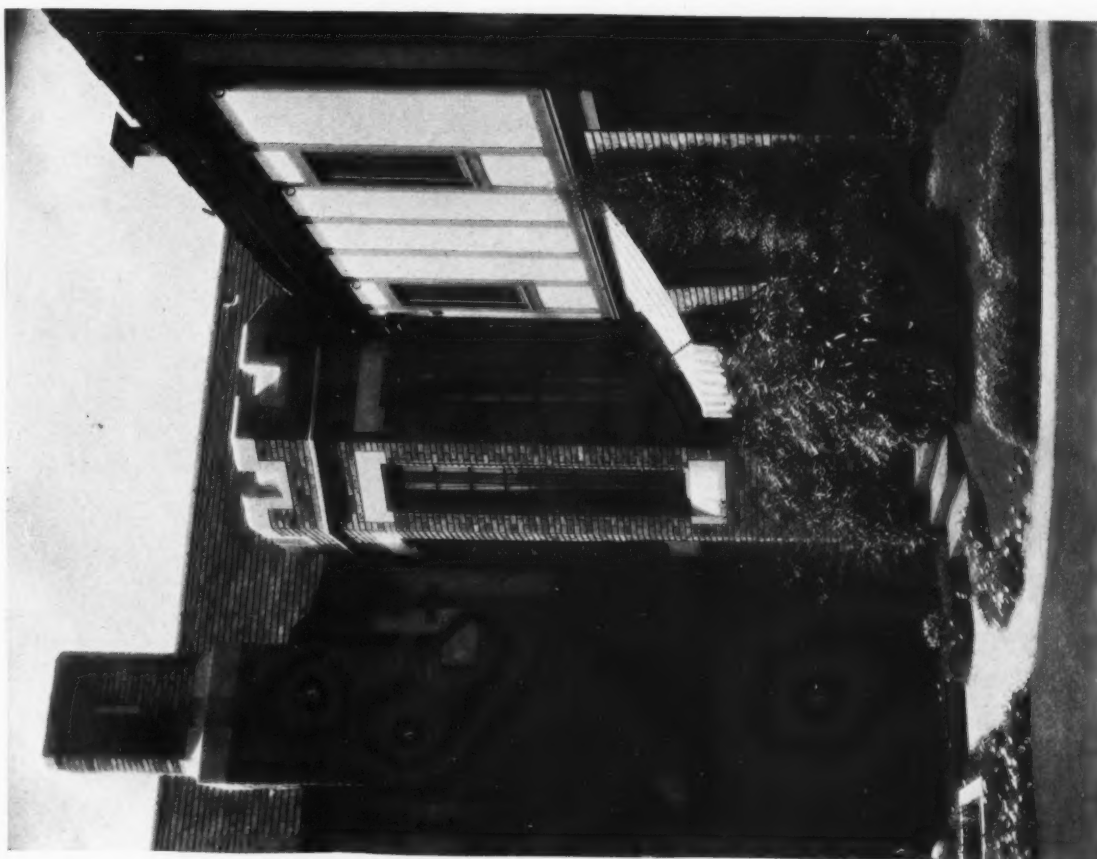
ENTRANCE, RESIDENCE MR. C. F. SMITH, BEVERLY HILLS, CALIFORNIA
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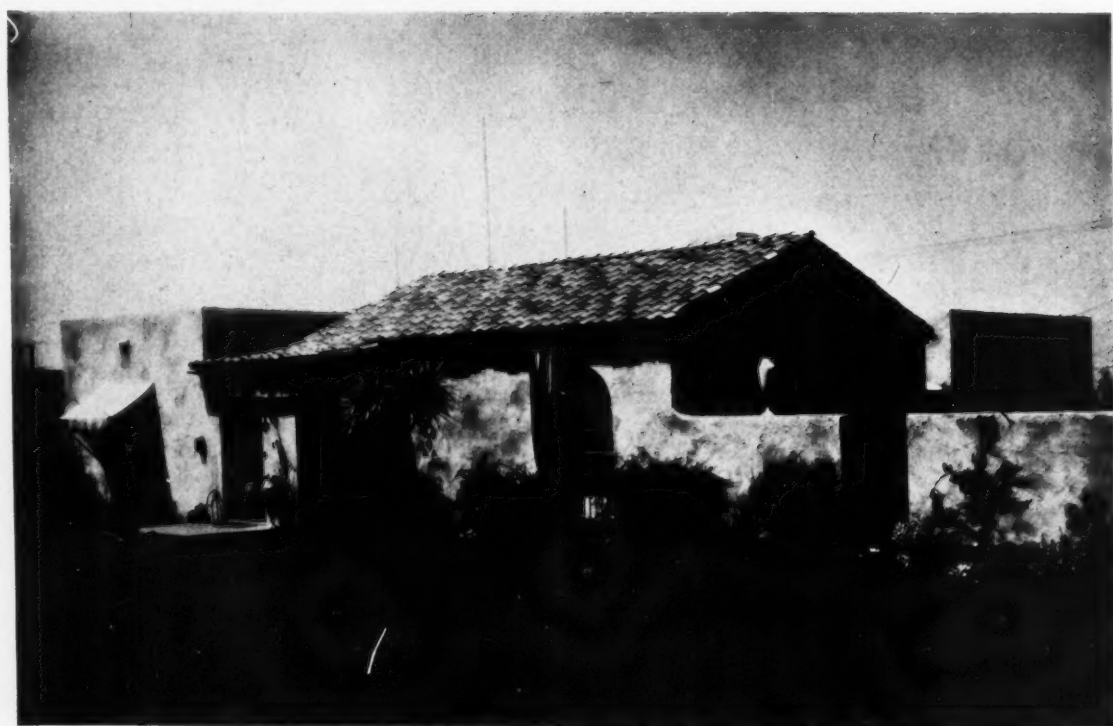
SERVICE ENTRANCE, RESIDENCE MR. C. F. SMITH, BEVERLY HILLS, CALIFORNIA
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RESIDENCE OF MR. C. F. SMITH, BEVERLY HILLS, CALIFORNIA. KOERNER AND GAGE, ARCHITECTS

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ABOVE—RESIDENCE MRS. JENNIE DODGE, BEVERLY HILLS, CALIFORNIA
BELOW—RESIDENCE MR. BARNEY OLDFIELD, BEVERLY HILLS, CALIFORNIA
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ABOVE—RESIDENCE MR. FREDERICK BILLMEYER, BEVERLY HILLS, CALIFORNIA

BELOW—RESIDENCE MR. J. F. STONE, BEVERLY HILLS, CALIFORNIA
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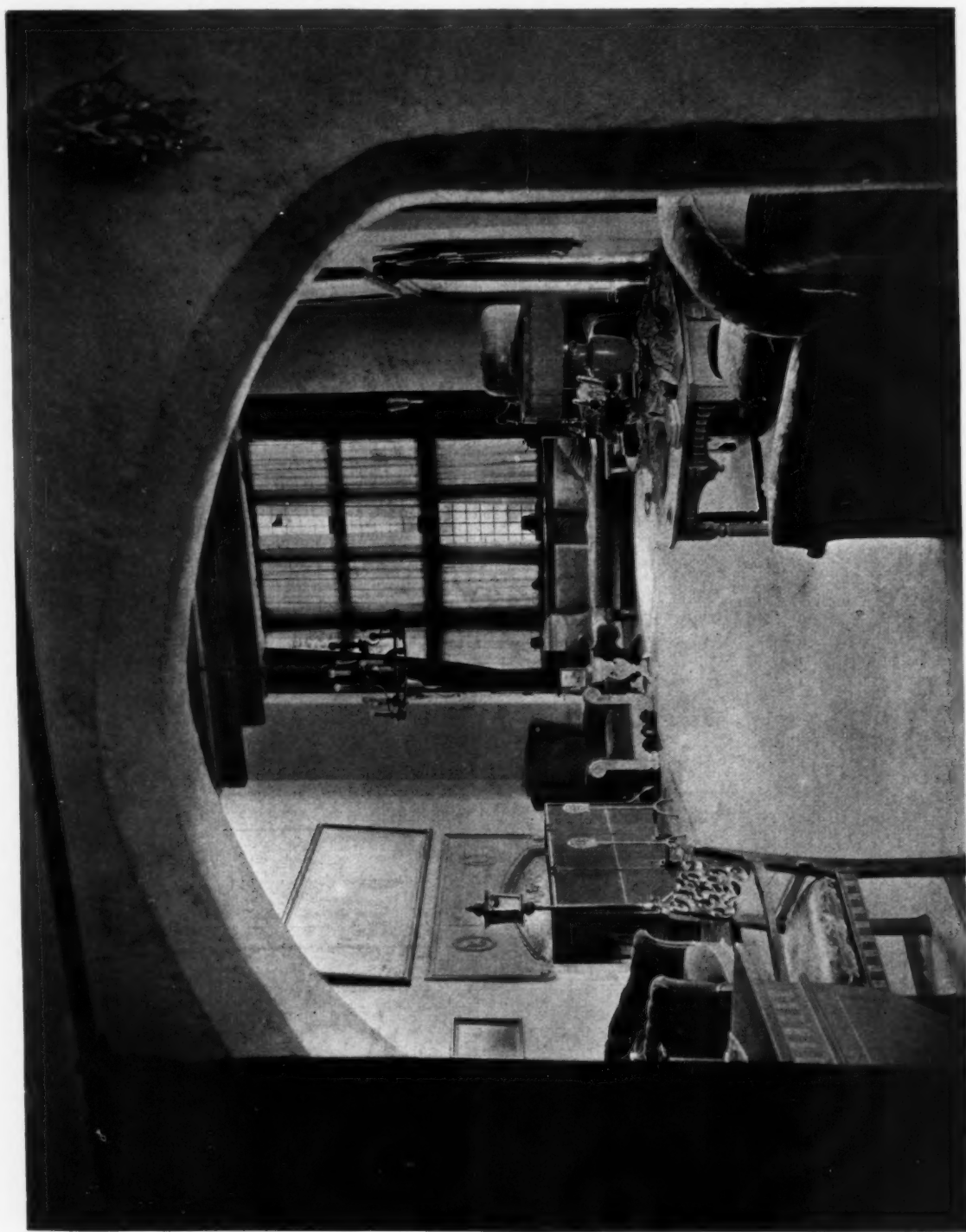
ABOVE—RESIDENCE MR. W. J. GAGE, BEVERLY HILLS, CALIFORNIA
BELOW—RESIDENCE MR. L. J. SMITH, BEVERLY HILLS, CALIFORNIA
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LIBRARY, RESIDENCE MR. A. L. GUDE, LOS ANGELES, CALIFORNIA
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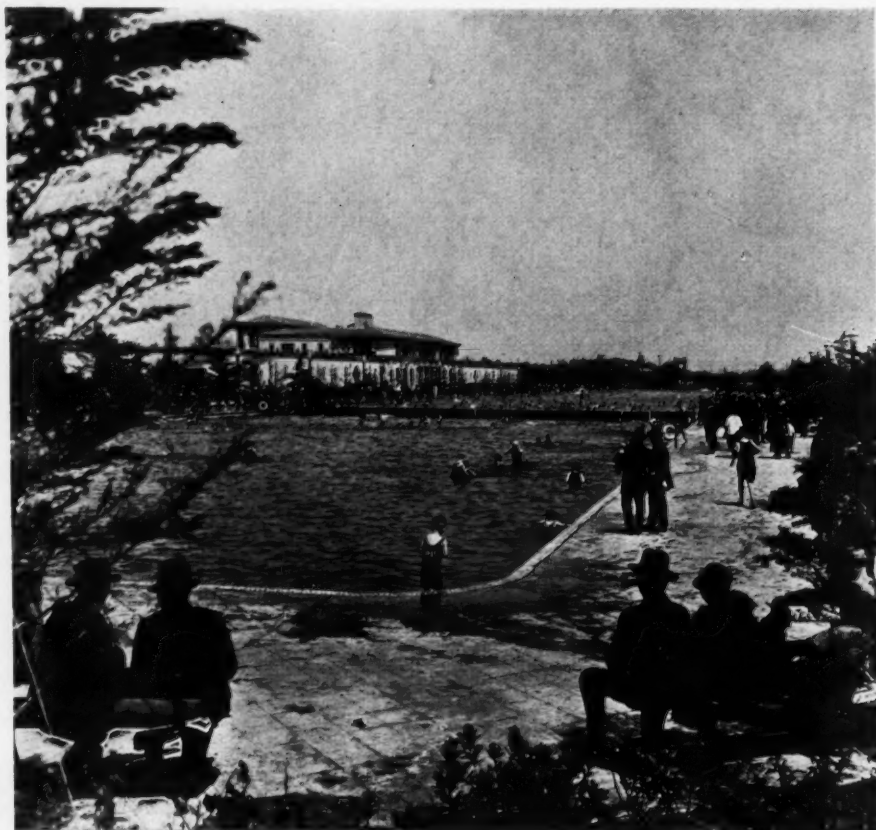
LIVING ROOM, RESIDENCE MR. J. C. HAWKS, BEVERLY HILLS, CALIFORNIA
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BEVERLY HILLS WOMEN'S CLUB, BEVERLY HILLS, CALIFORNIA
GABLE & WYANT, ARCHITECTS



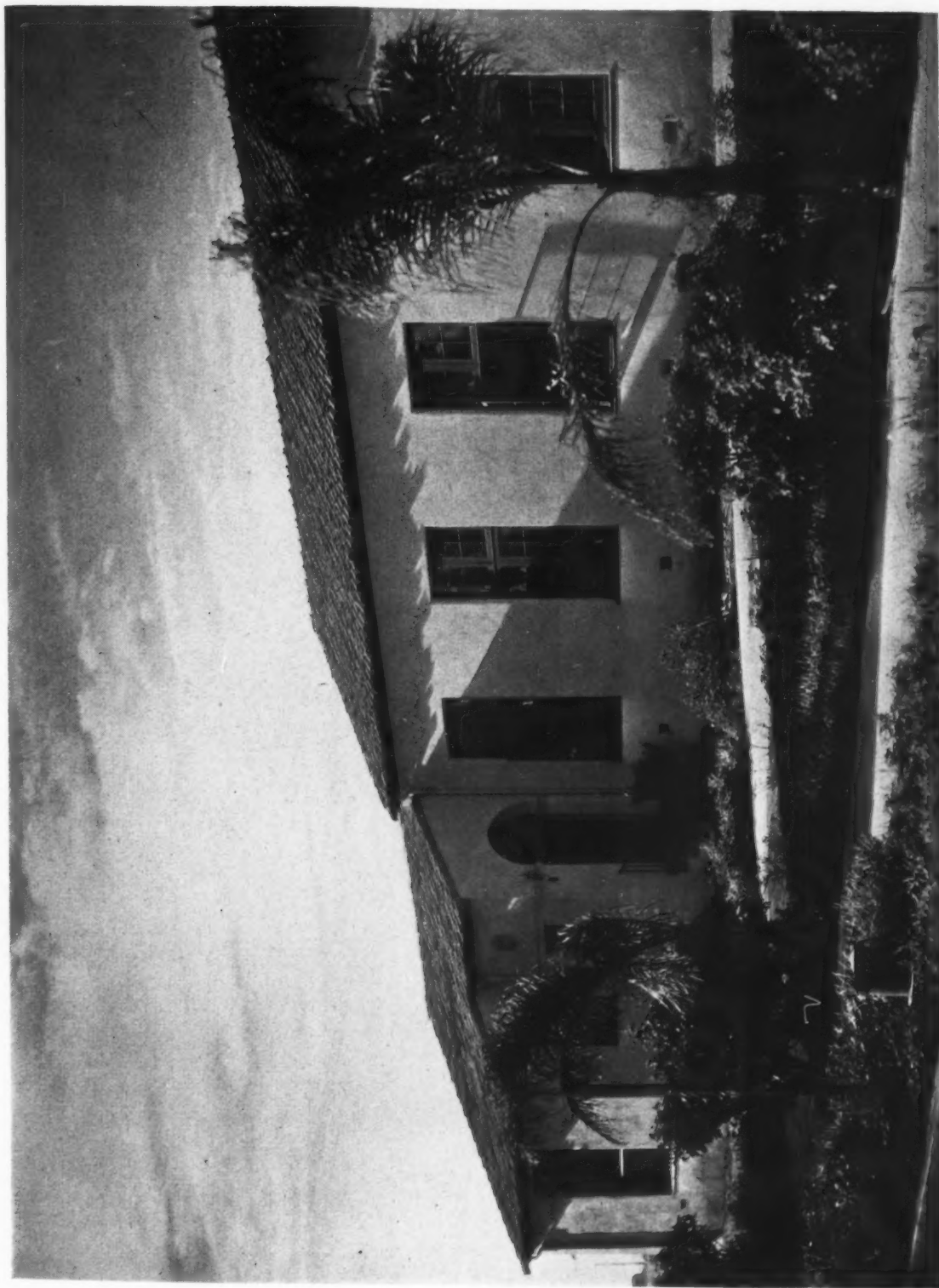
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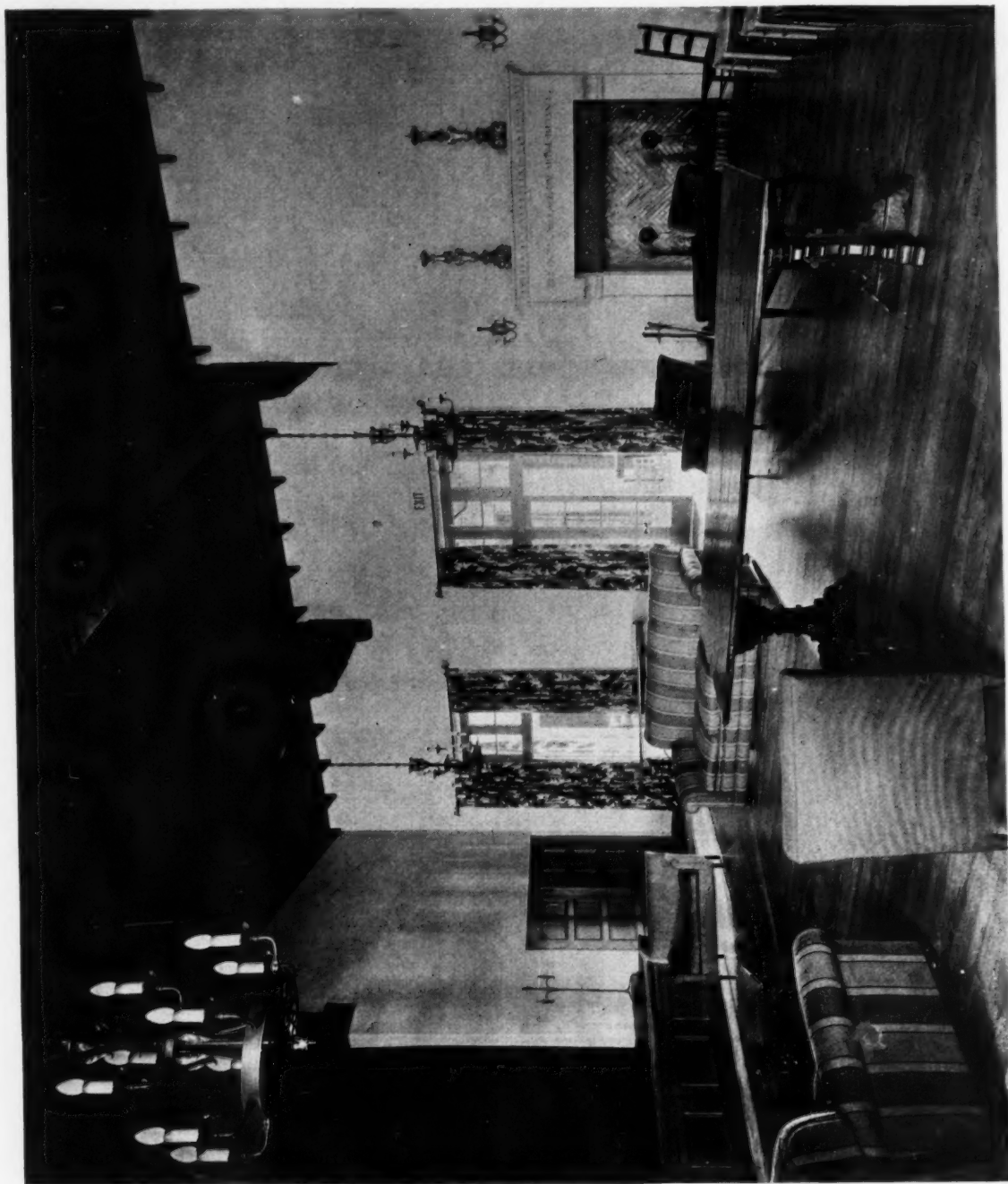
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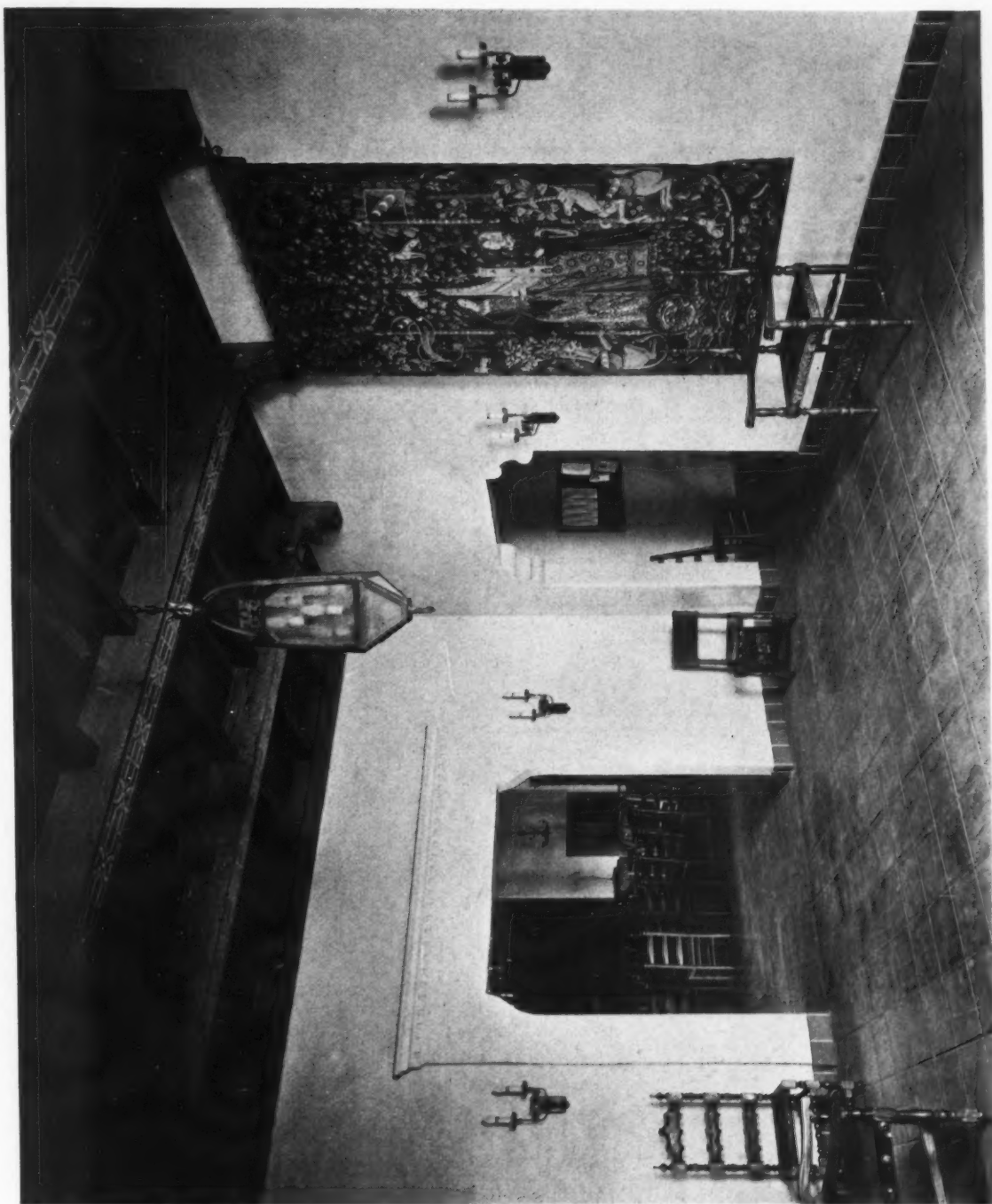
BEVERLY HILLS WOMEN'S CLUB, BEVERLY HILLS, CALIFORNIA. GABLE & WYANT, ARCHITECTS

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LOUNGE, BEVERLY HILLS WOMEN'S CLUB, BEVERLY HILLS, CALIFORNIA
GABLE & WYANT, ARCHITECTS

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LOBBY, BEVERLY HILLS WOMEN'S CLUB, BEVERLY HILLS, CALIFORNIA
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MONROVIA COMMUNITY HOTEL, MONROVIA, CALIFORNIA
ROBT. B. STACY-JUDD, ARCHITECT

Photo by Whittington

MAYA ARCHITECTURE

[BY ROBERT STACY-JUDD]



WHAT really gave me the inspiration to special study of the Mayas was a careful perusal of John L. Stephens' narration "Incidents of Travel in Central America, Chiapas and Yucatan," published in two volumes in 1841, and his later work, "Incidents of Travel in Yucatan," two volumes in 1843. And after diligently reading these fascinating works I could not help but remark with surprise why so very little interest seemed to have been created among the general public at that time and throughout the years to follow. Either the world of thought put little value on the discoveries or the time was not ripe. Articles and volumes have appeared from time to time, but general apathy prevented the display of curiosity one would expect.

It was not until comparatively recently that a revival of interest among students of ancient lore brought these mysterious races and their remarkable works again before the public. In 1915 Dr. Herbert J. Spinden of the Peabody Museum published his wonderful memoirs as the result of his researches during the years 1906-1909 under the title of "A Study of Maya Art" and the long sleep of indifference seemed then to terminate. Interest in the Mayas was at last aroused.

Dr. Spinden is the first Maya scholar who has devoted himself to a thorough study of the ancient art of Central America as shown by the architecture, the sculptured monuments and other objects found in the ruined cities.

Apparently many students of Maya art have noticed the similarity of ornament and architectural principles to Indian, Chinese, Greek and Egyptian, and, to say the least, it is certainly disconcerting to meet with so many replicas and not believe they are due to a common origin. Yet, Dr. Spinden repudiates any such thought and emphatically states that the Mayas, ancient though they be, reflect none of the dignity of Eastern antiquity.

On the other hand, Le Ploygeon claims the Maya period of power in the neighborhood of 11,500 years ago. Spinden ridicules this assertion and reduces the period to a mere 2000 years. However, this only goes to show how little is actually known of historical or chronological facts appertaining to the early civilization on this hemisphere. Some day when Toltecan and Maya hieroglyphics have been deciphered, perhaps all theories may be overthrown and an age established which will make the great pyramids of Cheops appear youthful by comparison.

To my comparatively lay mind, the remarkable resemblance of details in Maya art to the recognized styles of ancient architecture seems to be conclusive of either borrowed principles or point to a common origin. For instance, the ruins of a gateway at Labna, Yucatan, contain a fine example of a stone carved chevron pattern belt, similar to Romanesque stone carving, or a decorative motif in Byzantine or Egyptian ornaments.

Again, the Acroterion Ridge tile or the Antefixas eaves tile of the Greeks could easily claim origin in the ruins of Labna.

Strange, too, that the Greek fret pattern, the Arabian, the Celtic, the Chinese, the Mooresque, all resemble the fret pattern used by the Mayas.

At first glance, the temples and, in particular, the principal buildings at Labna resemble a Greek temple. Same broad piers, same trabeated openings, same architrave surrounds, same continuous decorated frieze. The only main feature which seems to have no duplicate is the beautiful, tall, straight-jambed tapering arch.

Some serious students claim that the city of Chichen Itza in Yucatan is one of the world's greatest monuments of antiquity. Spinden, on the other hand, says that the northern or Yucatan area was developed considerably later than the southern area and places Chichen Itza in the second epoch, whilst the city of Copan in Honduras he established as one of the earliest Mayan cities and allocates it to the first epoch.

The Toltecs are reputed to be the most ancient tribe on this continent and are said to have been also the most polished. John L. Stephens suggests they were the originators of that peculiar style of architecture found in Guatemala and Yucatan which was adopted by all subsequent inhabitants.

Stephens in his "Incidents of Travel in Central America, Chiapas and Yucatan," 2 volumes, 1841, somewhat discredits the antiquity of the ruins of Uxmal, Copan and Palaque. His inference that the Aztecs or Mexicans of the time of the Spanish conquest had the same written language with the people of Copan and Palaque is a major reason in favor of his argument. Another of his arguments in favor of the more modern origin is the fact he discovered wooden beams in many buildings, those at Uxmal being in a perfect state of preservation at the time of his visit. Although the universal building material throughout Yucatan is limestone, which is also burned for lime, wood was used, yet sparingly.

Stephens says the architecture of the Mayas is peculiarly their own. Ancient races did not come here with their old ideas of cutting into solid rock and excavating, such as the great temples of India, and there were no columns. Yet according to Edward H. Thompson and others, "Sepulchres of High Priests 90 feet beneath the crown of the pyramids 50 feet in solid rock" and columns galore have sprung from the magic touch of the various exploration parties.

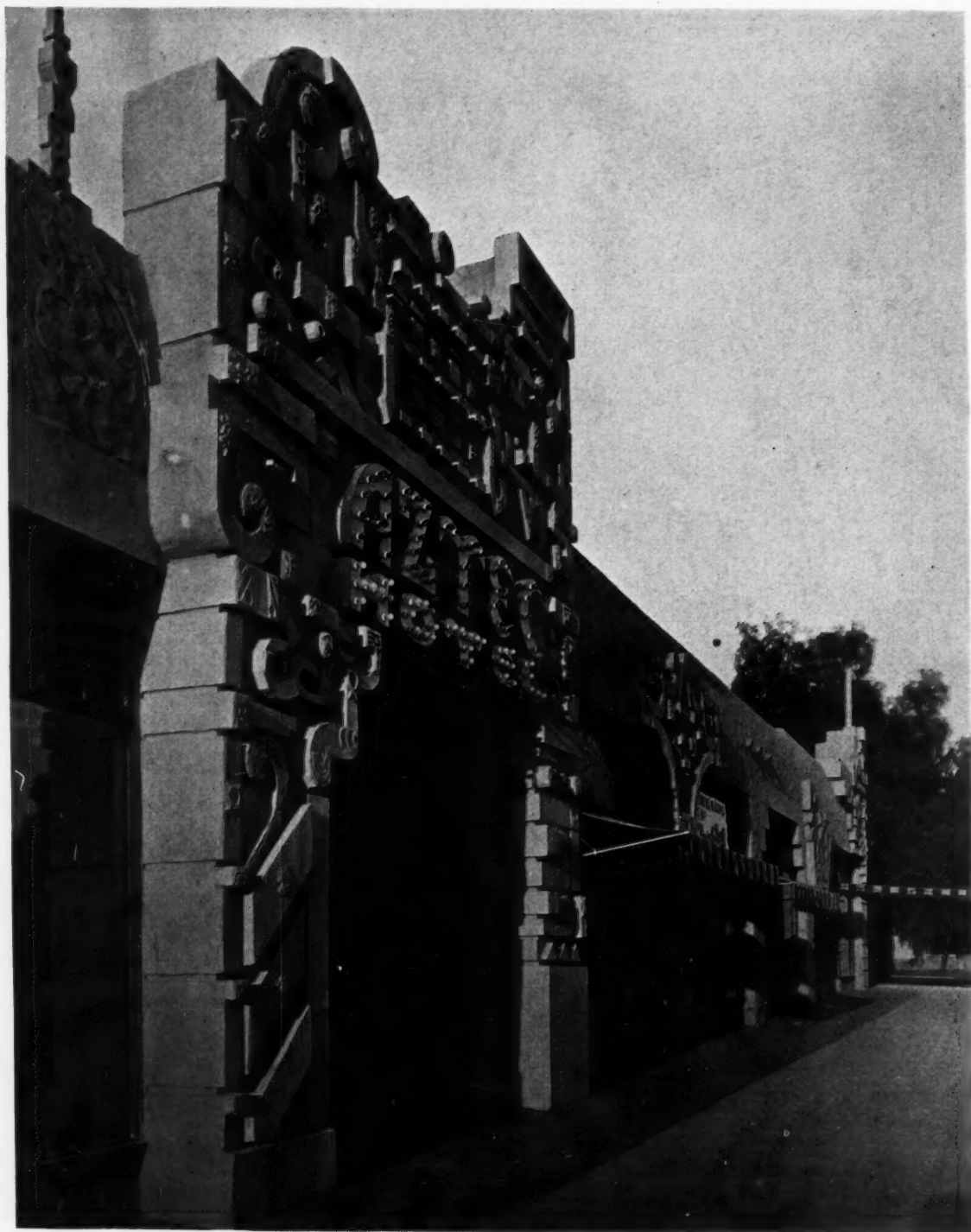
However, I cannot help but notice the remarkable resemblance, I might say almost a replica, between the two columned doorways in the east wing of the upper range of a place in Labna, Yucatan, and the rock-cut tomb of Beni Hasan in upper Egypt. The latter is the prototype of the Doric order and was built during the twelfth Egyptian dynasty, B. C. 2778-2565. The Doric is the first of the five classic orders.

In designing the general scheme, decorative detail, and mural paintings for the Monrovia Hotel, care was taken that only what might be termed the principles of Maya design were used. In some cases, such as the ornament surrounding the entrance to the ladies' room in the lobby, a decorative unit from a date tablet was used as the theme. In other cases, such as the multiple column grouping, the unit was faithfully employed. As it is not entirely clear what the exact reason was for the peculiar medley of carved pieces, cubes, and the many quaint shapes forming some of the Maya panels, I did not duplicate any particular original panel of the temples, but assembled the curious units to my own fancy.

The grouping of decorative ornament on the exterior was designed under difficulty. Cost, being a great factor, necessitated curtailment. Yet there was a large surface to treat. To avoid spottiness, and yet form a continuity, created an aggravating problem. Balance was entirely discarded, as my theory was that the diversification of line would provide a mental link with the next group of ornament.

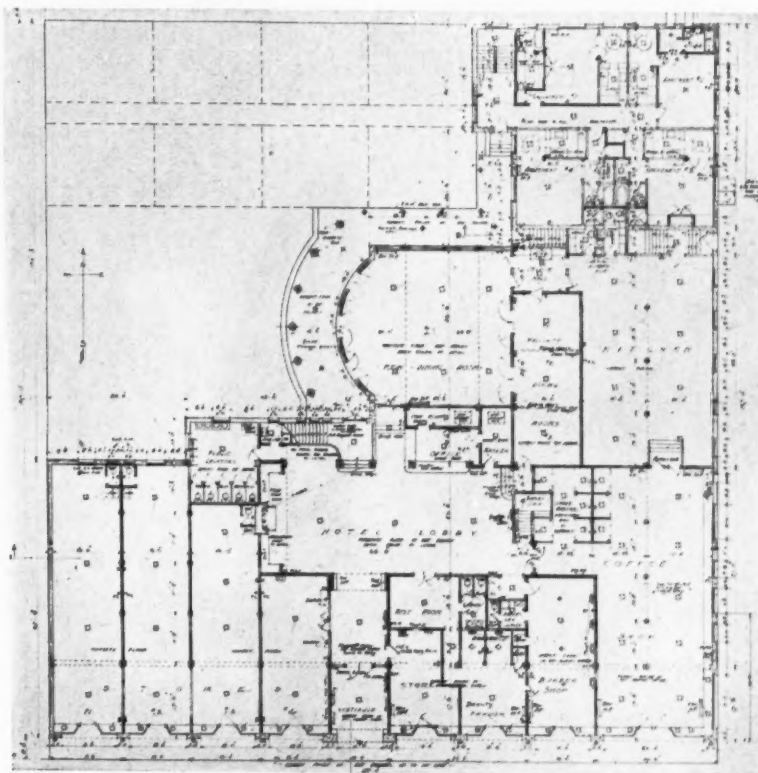
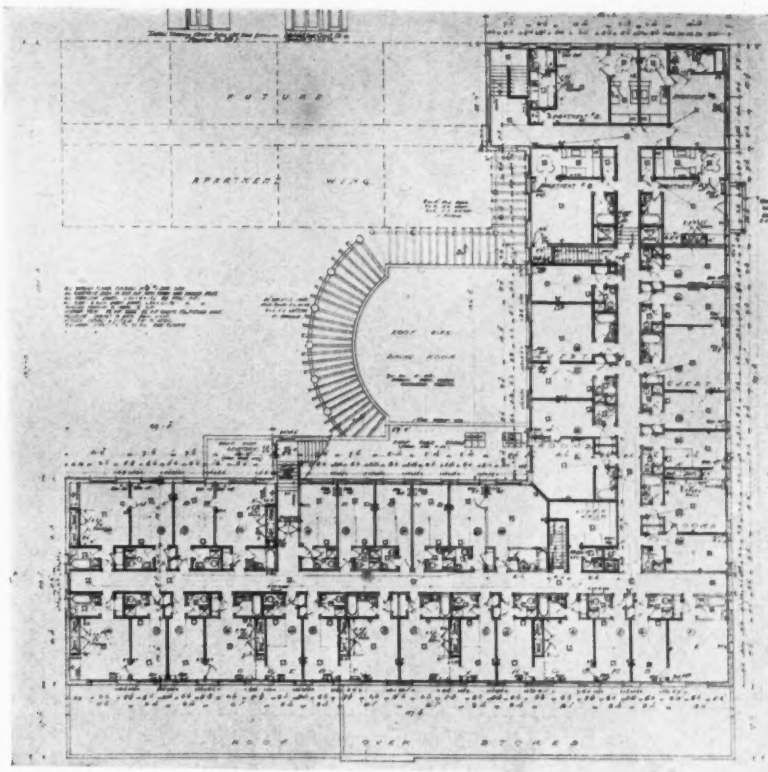
Upon entering the outer vestibule two mural paintings are depicted, one on each wall. That on the left-hand wall

[Continued on page 53]

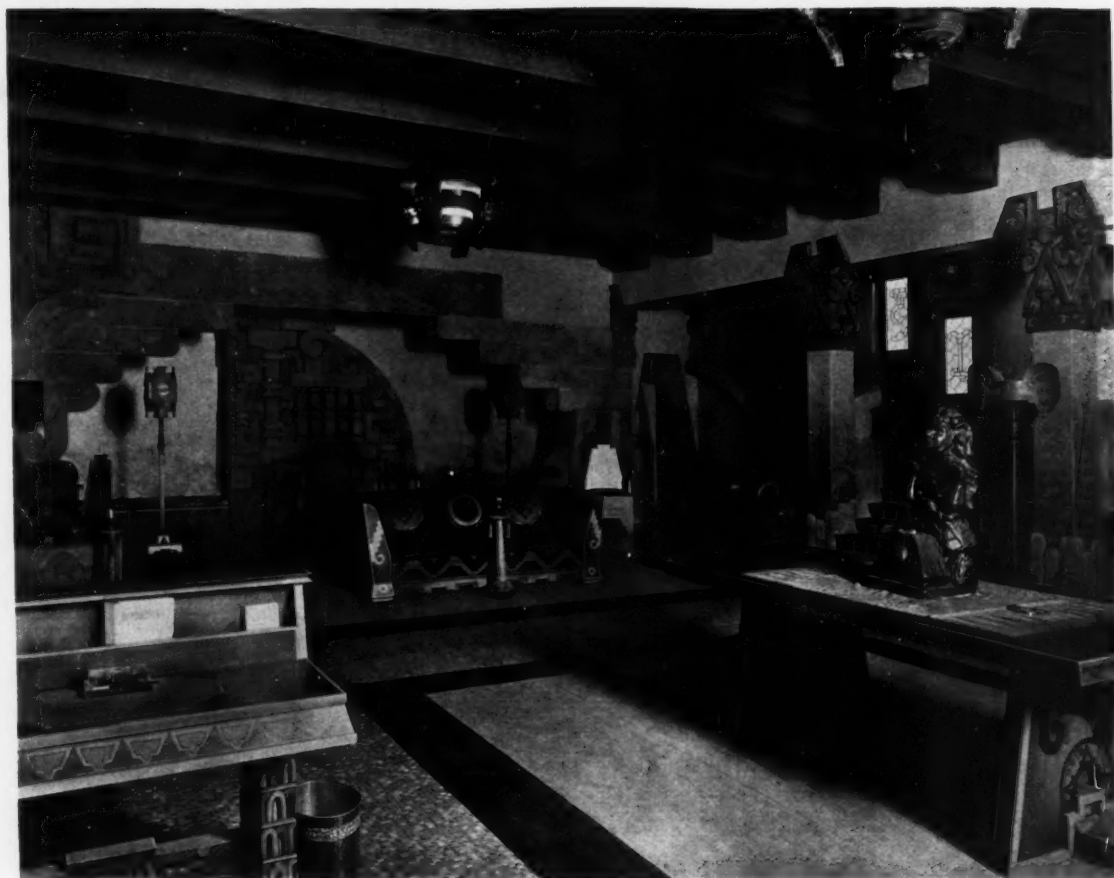


MONROVIA COMMUNITY HOTEL, MONROVIA, CALIFORNIA
ROBT. B. STACY-JUDD, ARCHITECT

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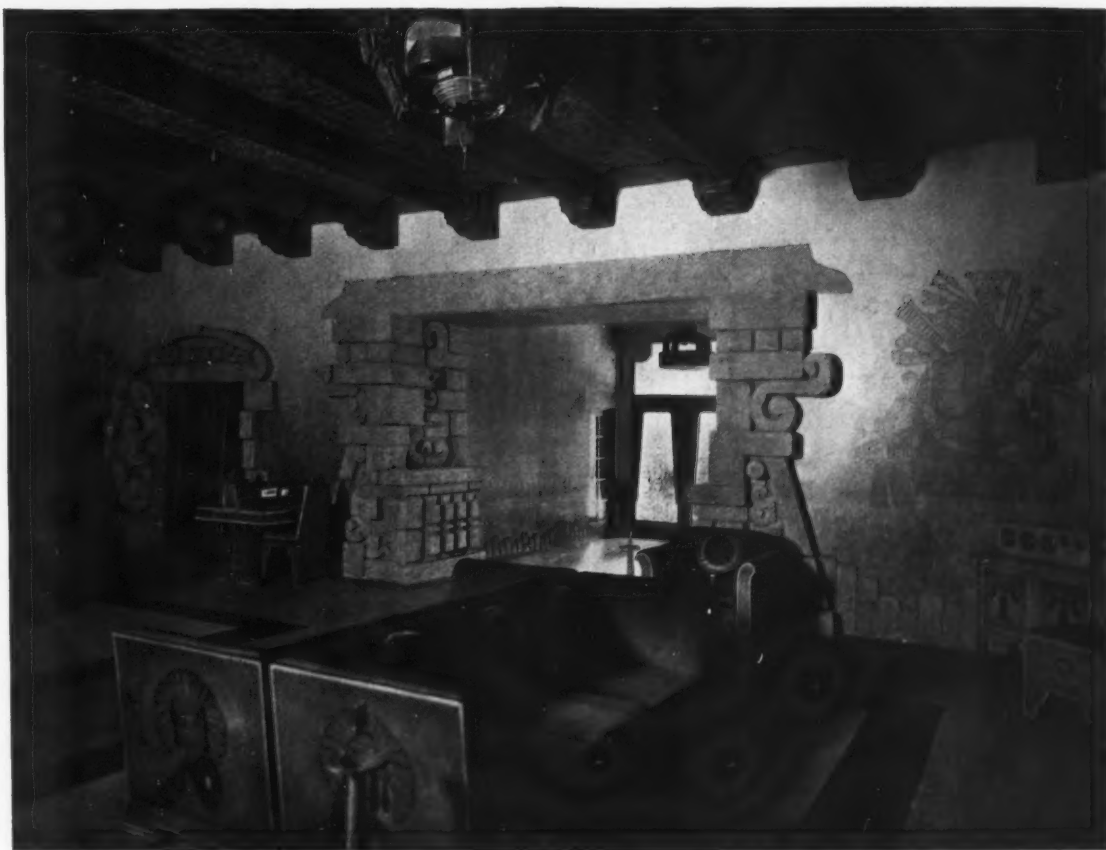


FLOOR PLANS, MONROVIA COMMUNITY HOTEL, MONROVIA, CALIFORNIA
ROBT. B. STACY-JUDD, ARCHITECT



LOBBY, MONROVIA COMMUNITY HOTEL, MONROVIA, CALIFORNIA
ROBT. B. STACY-JUDD, ARCHITECT

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LOBBY, MONROVIA COMMUNITY HOTEL, MONROVIA, CALIFORNIA
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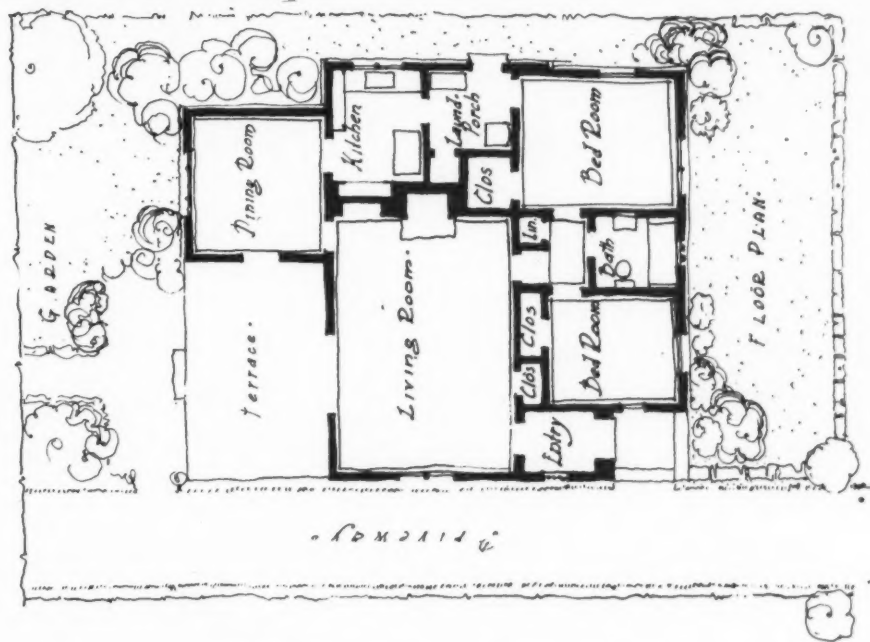
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Comment by WALTER L. MOODY, Architect

Regardless of architectural style, we may generally say that the more successful houses are those of simple masses, good proportions, pleasant color, a simple and just use of materials and in all a proper adaptation to usefulness.

The sketch published above has a suggestion of English precedent. It stands the test of simplicity in design and is appropriate for the needs of the average small family. The plan is not one picked from the latest bungalow book. The plan and elevations are a combined unit, designed to fit an average city lot. Inspection of the arrangement of rooms will disclose convenience and accessibility of the various elements. The more important living room and dining room are located to give privacy to the family, with a pleasant vista on the garden. In this way we are able to realize, by careful planning, the full possibilities of a small city lot.

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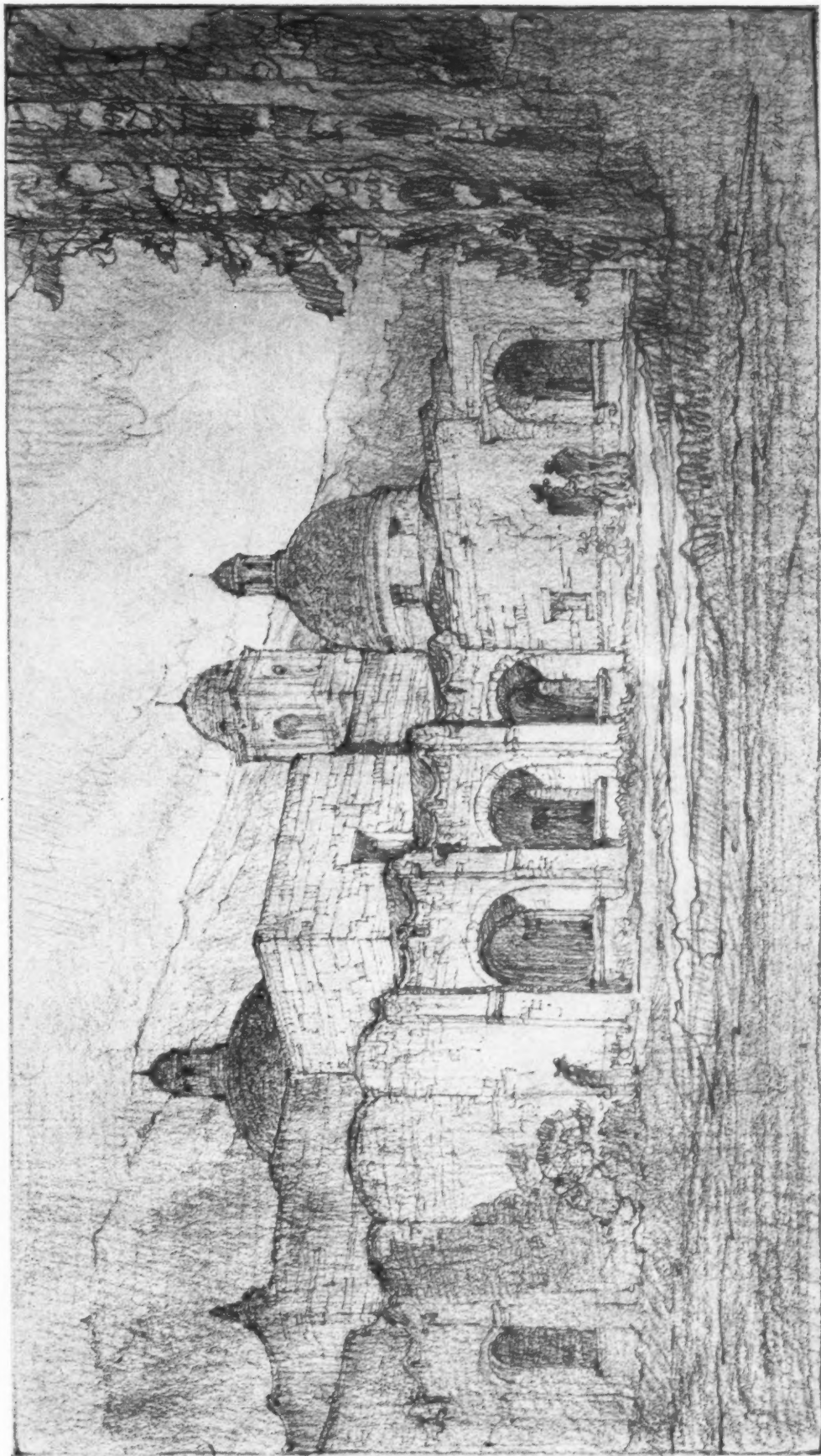
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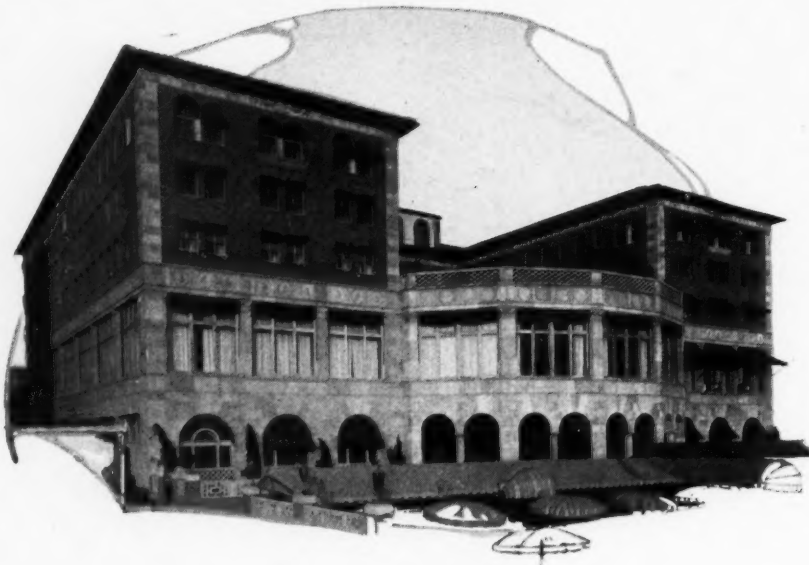


SKETCH BY H. A. SCHARY—MONASTERY, "EL DESIDERIO DE LOS LEONES," MEXICO

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EDITORIAL

The Public Value of Art

RECENTLY Mr. Otto Kahn, banker and art patron of international fame, delivered an address to the Commonwealth Club of San Francisco which made a profound impression on the eight hundred business leaders assembled to hear him. Besides pointing out the great financial returns constantly accruing to the Old World countries through their treasures of architecture, sculpture, painting—which all the New World travels to see—he advanced the theory that much of modern American restlessness, with its accompanying crime, is caused by the dullness, the routine of most people's lives and the lack of any "food for the soul." He believes that art must be brought to the people, and that America, which has written such great pages in the world's history on civilization, science, invention, economics—is just about starting to write another great page, along lines of art, music, culture.

Mr. Kahn may be an idealist, but he has certainly proved that he has an intensely practical vision in the realm of finance. That his views on this subject were so enthusiastically received by a group of "hard-headed" business men augurs well for the rosy dawn of the new day of Art in America.

* * *

The Liability of Architects

A PROPOSAL has recently been made by a committee of the Royal Institute of British Architects to form an Architects' Defense Union for legal protection. Such a movement has interesting possibilities. Many an architect, especially among the younger members of the profession, has been compelled to put up with grave injustice through ignorance of his legal rights, or through inability to finance a legal action. The objects of the proposed Union are briefly:

- (1) To defend actions brought against members for professional negligence, default or error.
- (2) To recover fees earned by members where the R. I. B. A. Scale has been brought to the notice of their clients.
- (3) To support or defend actions for libel or slander brought by or against members.
- (4) To support actions brought by members to defend their ownership of designs.

An objection may be made to the term "Union," as in the public mind even the Institute is confused with a Union in the common interpreta-

tion of that form of organization. Although such an association would be formed solely to protect its members' interests, yet there could not possibly exist any element of propaganda, boycott or pressure of any extra-legal kind. It is in fact a form of insurance for due protection by law.

* * *

Importance of Good Construction

THE interesting article on the effects of the Florida hurricane, published in this issue of the Pacific Coast Architect, emphasizes the same point brought out so forcibly by Santa Barbara's experience last year—the economic wisdom of good building construction.

It is folly to assume optimistically that no earthquake or hurricane is going to visit *this* region, and therefore cheap and lax methods of construction are "good enough." No one expects to be caught in a motor accident; but thousands of people are killed by motor cars, each year. When are we, as a nation, going to invest in the best kind of building insurance—honest, intelligent construction, which can be made, with so little extra cost, reasonably proof against fire and the forces of Nature?

* * *

RELIEF COMMITTEE FOR OSCAR WENDEROTH
A committee has formed for the relief of Oscar Wenderoth, formerly Supervising Architect of the United States Treasury Department, who some time ago suffered the total loss of his eyesight. The committee believes the efforts Mr. Wenderoth is making to regain a real measure of independence, despite the handicaps under which he is placed, warrant the encouragement of those who know him, or know of the work he accomplished during the years he gave to the Federal Government in various technical capacities. He has taught himself to read and write in Braille so as to further develop his skill in writing.

Contributions should be sent to H. J. Lucas, Treasurer, Committee for Relief of Oscar Wenderoth, care of The Northwestern Terra Cotta Company, 2525 Clybourn Avenue, Chicago, Ill.

* * *

HOUSE BEAUTIFUL COVER COMPETITION

The publishers of House Beautiful announce the fifth annual competition for cover designs. Prizes ranging from \$500 for the first are offered for the best designs submitted. All entries must be received by January 14, 1927. Full information regarding the competition may be secured from The House Beautiful Publishing Co., 8 Arlington street, Boston, Mass.

Have you copies of

FEBRUARY, 1926, or AUGUST, 1926?

As our files are nearly exhausted on the above two numbers of Pacific Coast Architect we will gladly pay for copies returned to Business Office, 703 Market Street, San Francisco.



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SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

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HENRY H. GUTTERSON, three years
EARLE B. BERTZ, two years
WILL G. CORLETT, two years

NEXT MEETING

The next regular meeting of the San Francisco Chapter, The American Institute of Architects, will be held in the rooms of the San Francisco Architectural Club, 523 Pine street, on Tuesday, November 16, 1926, at 6:30 p.m. Dinner will be served at 75 cents per plate.

ANNUAL MEETING

The annual meeting of the San Francisco Chapter, A. I. A., was held on Tuesday, October 19, 1926, in the rooms of San Francisco Architectural Club, 523 Pine St.

In the absence of President John Reid, Jr., the meeting was called to order by Vice-President Harris Allen at 7:50 p.m. The following members were present:

Messrs. Wm. Crim, Jr., Frederick H. Meyer, Henry Gutterson, Wm. G. Corlett, Albert J. Evers, Harris Allen, Leffler B. Miller, Warren C. Perry, Howard E. Burnett, Edgar B. Hurt, Chas. F. Maury, James H. Mitchell, E. G. Bangs, Ernest Coxhead, Frederick H. Reimers, Birge M. Clark, E. H. Hildebrand, J. H. Christie, E. L. Norberg.

Mr. E. E. Johnson, junior member of the Institute, was present. The guests present were Mr. R. C. Buell and Mr. E. J. Kennedy of the Portland Cement Association, Mr. Walter Bates of the California Stucco Products Co. and Mr. J. Leslie Meek of the Pacific Coast Architect.

MINUTES

Minutes of previous meeting were accepted as published.

In the absence of President John Reid, Jr., there was no annual address of the President and for the same reason no report was read from the Executive Committee.

The report of the Secretary-Treasurer was delayed, and it was moved, seconded and carried that a committee be appointed to receive these reports and report to the Chapter at the next meeting.

REPORTS OF STANDING COMMITTEES

Committee on Practice:

Chairman Wm. G. Corlett made a brief verbal report.

Committee on Relations with Coast Chapters: No report.

Committee on Building Laws and Legislation:

Chairman Frederick H. Meyer announced that he would give a written report at the next meeting. He gave a brief verbal report.

Committee on Public Information and Entertainment:

Chairman Harris Allen submitted a written report with recommendations, which was received and placed on file.

Committee on Education and Library of the Architectural Club:

Chairman Warren C. Perry made a written report on the possibility of placing the courses of the Architectural Club under University Extension. The report was ordered received and placed on file for further action.

Committee on Membership: In the absence of Chairman Wm. C. Hays, Mr. Henry Gutterson reported verbally on the progress of the Membership Committee.

Committee on Uniform Code: No report.

Exhibition Committee: In the absence of Chairman Earle B. Bertz, Mr. Harris Allen made a verbal report.

Committee on Civic Development: No report.

Committee on City Planning: Chairman Coxhead submitted written report, which was received and placed on file.

UNFINISHED BUSINESS

The Secretary reported on the various steps taken as directed at the last meeting in regard to changing the name of the Chapter. It was moved, seconded and carried that the following amendment to the Constitution, published for twenty days and approved by the Board of Directors, be adopted and that the Executive Committee be empowered to take the necessary steps to effect its provision legally:

Amendment

The second sentence of Article I shall be amended to read as follows:

"It exists by authority of a charter granted by the Institute in accordance with its By-Laws and the corporate name of the society is the Northern California Chapter of The American Institute of Architects, and it is so incorporated under the laws of the State of California."

ELECTION OF EXECUTIVE COMMITTEE AND OFFICERS

The Chairman announced that, as no further nominations had been received, a motion was in order to instruct the Secretary to cast the ballot for the nominations of the Nominating Committee. It was moved, seconded and carried that the Secretary cast the ballot as follows:

President, John Reid, Jr.; Vice-President, Harris C. Allen; Secretary and Treasurer, Albert J. Evers; Directors for three years, Fred H. Meyer, Henry H. Gutterson.

Other Directors remaining on the Board are J. F. Fairweather, two years; Wm. C. Hays, two years; Earle B. Bertz, one year; Wm. G. Corlett, one year.

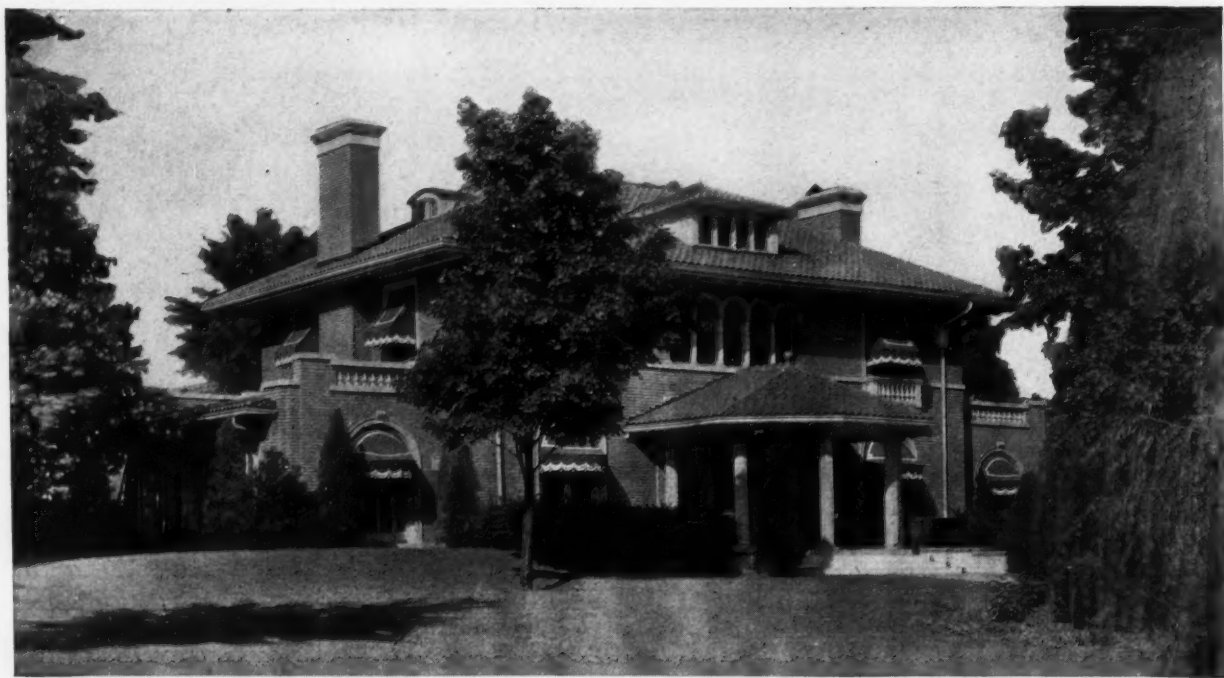
NEW BUSINESS

The Secretary read a letter from the Committee for the Relief of Oscar Wenderoth. Since all Institute members had received the communication, it was called to the attention of the Chapter and placed on file.

There being no further business, the meeting adjourned.

Respectfully submitted, ALBERT J. EVERS, Secretary.

After adjournment, members of the San Francisco Architectural Club and others joined with the Chapter, and Mr. Buell of the Portland Cement Association introduced Mr. E. J. Kennedy, who showed a film illustrating stucco textures and later demonstrated in actual material beautiful color work in stucco. Those present were indeed fortunate to see such an instructive demonstration, and the thanks of the Chapter are due to the Portland Cement Association.



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Herbert Foltz, Architect

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CHICAGO



PERSONAL GLIMPSSES

[Sketch from life in this issue by Ramm]



AUSTIN BLACK

THE reader is doubtless familiar with the genial, rugged lineaments of "Cal" Pine. Unlikely as it may seem from the above sketch, Mr. Black is the father of "Cal" Pine and responsible for his wise saws (if such a term be applicable to a lumberjack).

Rooting around for statistics, the fact was dug up that Mr. Black first saw the light in Tuckahoe, New York, in 1884. He graduated from Jersey State college and dedicated himself to producing more light, through Publicity and Publication. For seven years he was advertising manager for the Trenton Potteries Co., then ten years with the "American Architect," then the "Architectural Record" and the F. W. Dodge Co. publications. Coming west, he became advertising manager of the Pacific Lumber Co. and since 1924 has been with The California White and Sugar Pine Association.

Mr. Black is married and lives in Piedmont, California. He owns to more than one hobby; music—such diverse audiences as a church congregation and the Bohemian Club both enjoy his fine baritone—motoring, gardening, and good architecture. It is not inappropriate to say that he takes pride in a Growing Business.

* * *

The Vincent Whitney Company on November 1st acquired the ownership of the Richard Spencer Co., distributors for Sedgwick dumb waiter, Watson metal screen, Reese metal weather strip, Inviso roller screen and other lines. The Richard Spencer Co. will continue as a separate organization and through its connection with the larger company will be in a position to extend even better service to its customers.

IN THE PROFESSION

Appreciation of good architecture is being developed in the Portland public schools by a contest between students, prizes going to those who succeed in naming the types of architecture expressed in the city's best-designed buildings. The movement is being sponsored by the Oregon Chapter of the American Institute of Architects.

* * *

Work is progressing on a fifteen-story insurance office building at Sansome and Pine streets, San Francisco. The building is to be of Gothic type and especially constructed to take care of the needs of insurance brokers. Powers and Ahnden are the architects.

* * *

Preliminary sketches have been prepared by Architect Frederick H. Meyer for a fifteen-story building to be erected at Mission and New Montgomery streets, for the San Francisco Builders Exchange.

* * *

A new Grace Cathedral is to be erected in San Francisco at a cost of \$4,000,000. Lewis P. Hobart is the architect and Cram & Ferguson, Boston architects, are associate architects.

* * *

Willis Polk & Co. have prepared plans for a group of community apartments to be erected at Chestnut and Larkin streets, San Francisco.

* * *

A new high school, to cost \$600,000, is soon to be constructed at San Mateo. Earnest and John Norberg are the architects.

* * *

The Los Angeles office of the firm of Schultze and Weaver, architects, is now located in the Pacific Mutual Building, Los Angeles.

* * *

Lloyd Rally, architect, is now located at 1411 N. Stanley avenue, Hollywood, Cal.

* * *

Reginald Johnson, architect, Pasadena, is preparing plans for the new Biltmore Hotel, Santa Barbara.

* * *

Paul R. Williams, architect, has removed his office to the Wilshire Arts Building, Los Angeles.

* * *

John C. Deardorf, architect, is now located at 1839 Altura Place, San Diego.

* * *

Luther Fentress, architect, has moved from Los Angeles to 1822 Camden avenue, South Pasadena, Cal.

* * *

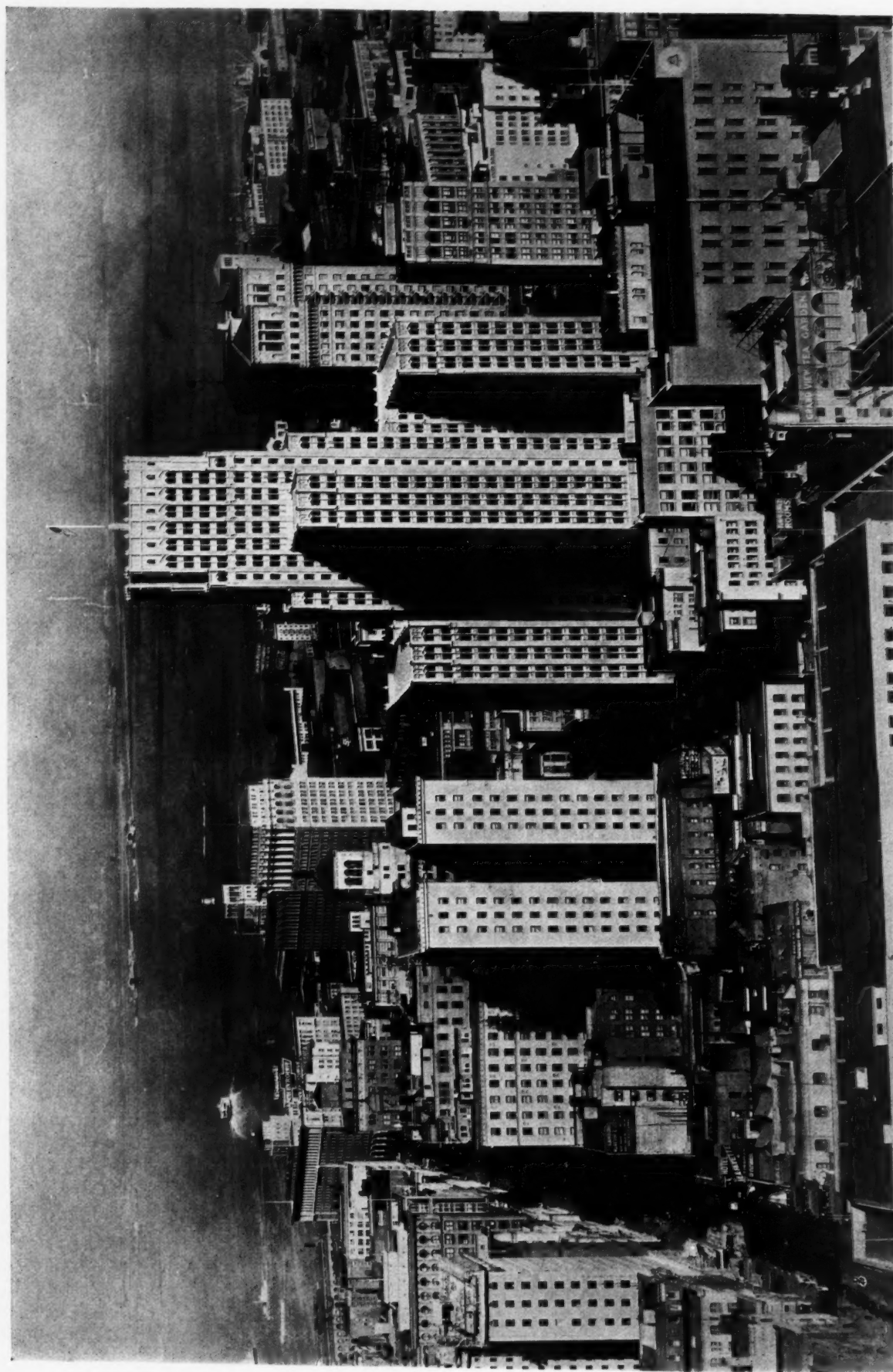
Arthur E. Harvey, architect, has moved to 531 N. Gower street, Los Angeles.

* * *

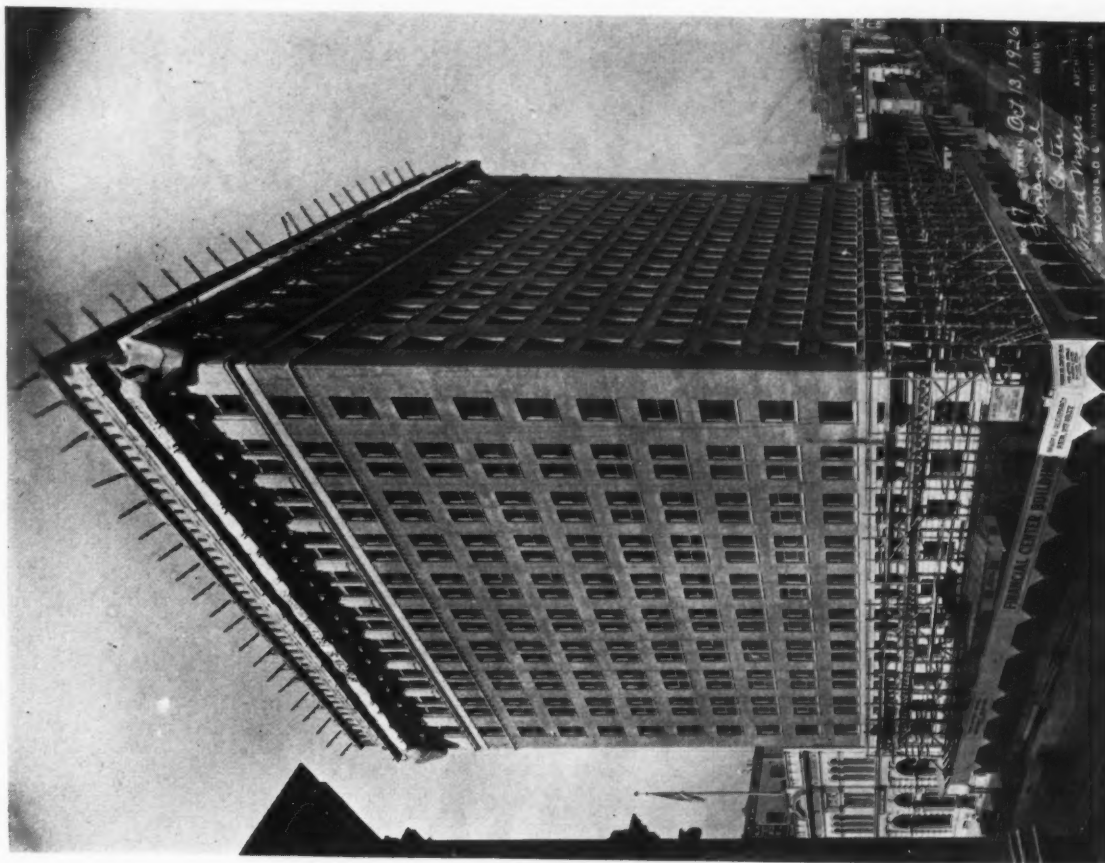
Construction has started on the new Masonic Temple in Burlingame, Carl Werner, architect.

* * *

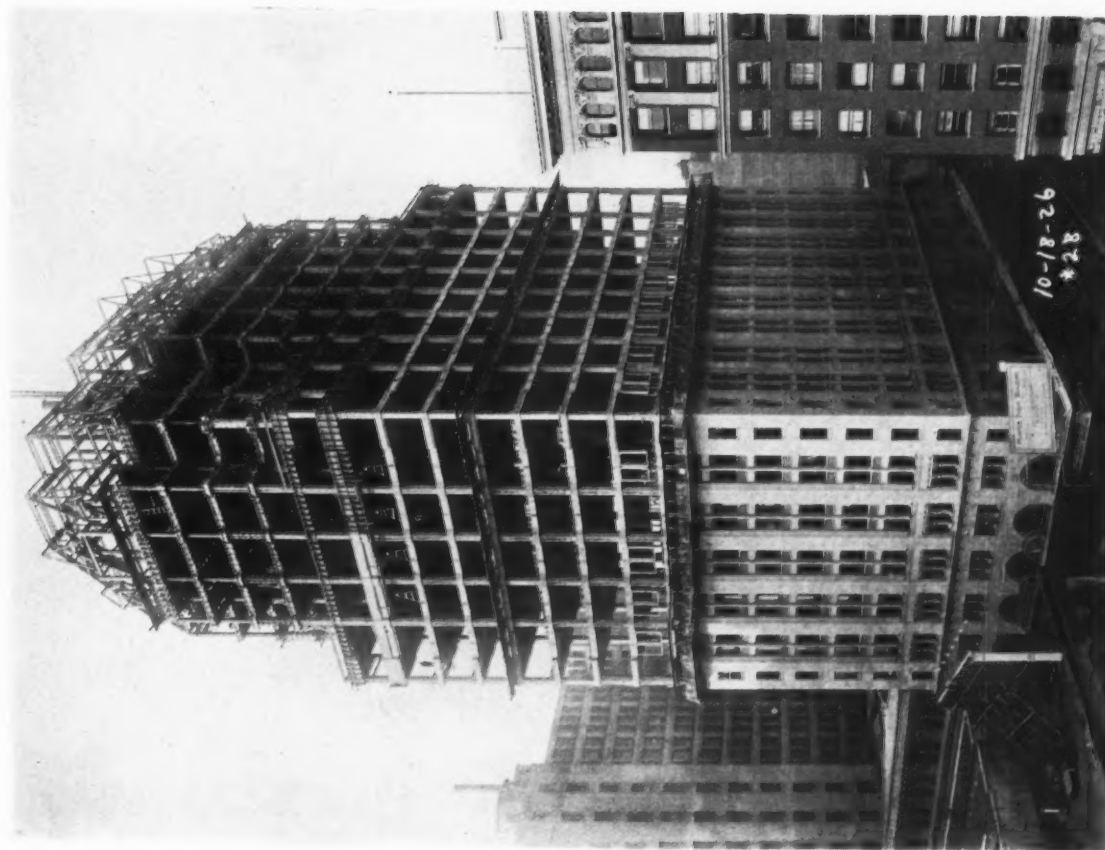
The Montague Furnace Co., Inc., San Francisco, manufacturers of the Page gas furnace, announce the appointment of E. J. Hilscher, 94 Columbia street, Seattle, Wash., as Northwestern sales representative. Mr. Hilscher is prepared to supply full information regarding the Page gas furnace and its installation.



RUSS BUILDING, SAN FRANCISCO. GEORGE W. KELHAM, ARCHITECT. — On this and the page opposite are views of three buildings now under construction in San Francisco; two are progress photos, the other of a model cleverly inserted in its actual environment. All are typical of the healthy building activity in that city. See Building Survey on page 45 of this issue.



FINANCIAL CENTER BUILDING, SAN FRANCISCO
FREDERICK H. MEYER, ARCHITECT



HUNTER-DULIN BUILDING, SAN FRANCISCO
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S. F. ARCHITECTURAL CLUB NOTES



ON WEDNESDAY evening, October 6, the quarterly initiation of the San Francisco Architectural Club was held in our club rooms. It was the most successful initiation in the history of the Club. The Banquet Room was crowded to the full capacity. The master of ceremony and his four spirits initiated thirty members into our organization. The ceremony was entertaining as well as interesting and the enjoyment of the evening was heightened by refreshments served over the "Bar."

A set of drawing instruments was raffled off and our old friend Mr. Wm. Watson held the lucky number.

A collection of water-color sketches by Mr. Juan M. Arellano, a prominent Philippine architect, was on exhibit at the Club last month, and as a result some of the members have spent their spare week-ends sketching. You will be interested to know that Mr. Arellano is the Consulting Architect of the Philippine Government and that he has studied abroad besides being a graduate of one of our American colleges. His stop-over in our city, while on a tour to study our modern day building construction, was to the Club's advantage.

Through the courtesy of the San Francisco Chapter of the American Institute of Architects the members enjoyed the demonstration of Portland cement stucco on Thursday evening, October 19. Those who were present received some practical hints in the art of plastering. It has been said by a member of the Institute that a similar demonstration will be held in the future in the hope of securing a larger attendance to receive this educational benefit.

On October 21 we held our eighteenth weekly Thursday luncheon at the Club's Banquet Room under the new management of Mr. C. H. Singleton, former manager of the Claremont Hotel. The weekly luncheon has proven a successful event of the Club's life and an average of twenty-five of its members attend weekly.

The first problems of the season were sent east for judgment and the Atelier is well under way under the leadership of Don Works, Massier who succeeded H. J. Anderson, and Alfred Johnson, Sous Massier, who fills the vacancy of R. J. Blas, who left for Harvard.

The report of the problems will be published in the next issue. Mr. K. E. Ponsford has taken over the Order Class of Mr. James A. Magee, who left town for an indefinite length of time.

Our Twenty-fifth Anniversary will be celebrated at one of our famous Jinks some time in December. The Entertainment Committee is beginning on a program that will make up for the one we missed last year.

J. H. DEVITT, *Publicity Manager.*

* * *

BUILDING SURVEY

(Prepared from figures furnished by S. W. Straus & Co.)

NATIONAL: Reports from 463 cities and towns show a loss of 16 per cent for the month of September, compared with September, 1925. The same cities lost 4½ per cent during the first nine months of the year compared with the same period last year. The volume of building permits for the three quarters of the year was \$3,281,735,879. New York, Los Angeles, Cleveland, Boston, St. Louis, Milwaukee, Pittsburgh, Portland, Ore., and Oakland, Calif., all reported declines for September as compared with the same month a year ago. Important gains were shown in Chicago, Detroit, San Francisco, Newark, N. J., Baltimore, Albany, Cincinnati, Buffalo and Columbus, Ohio.

PACIFIC COAST: The nine months' total for 96 principal cities in the Pacific Coast States is \$384,143,274, a 7 per

cent reduction from the total for the same period last year. Fifty-one cities report gains over last year's record, which indicates the building industry is in excellent condition on the Pacific Coast.

San Francisco: Building permits issued during the first nine months of the year totaled \$43,943,708; this is an increase of 11 per cent over last year's figures. This is one of the best showings made by any city in the country and proves the carpenters' strike has not curtailed building activity in this city. The September total shows a 26 per cent gain over the total for September of last year.

Los Angeles: The three-quarter total for this city amounted to \$95,277,860, a 17 per cent reduction from last year's activity. This figure shows, however, Los Angeles is still doing a tremendous amount of building.

Seattle: Total for the nine months period is \$26,403,800, a slight gain over 1925.

Portland: Issued \$26,403,800 in building permits during the nine months, 15 per cent less than the unprecedented record of last year.

San Diego, Santa Monica, Pasadena and San Jose report gains over 1925, for the nine months' period, **Oakland and Long Beach** report a decline in permits issued.

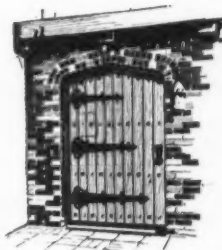
* * *

RUSS BUILDING CORNER-STONE LAID

The corner-stone for the thirty-story Russ Building now under construction on Montgomery street, San Francisco, was laid November 1st, at which ceremony Mayor James Rolph and President Clay Miller of the San Francisco Chamber of Commerce spoke.

The steel frame of the Russ Building is now being erected; when completed the building will contain 9000 tons of structural steel. It is planned to have the building ready for occupancy by November 1, 1927. George W. Kelham is the architect. The cost of the building will be more than \$6,000,000.

Hardware Worthy of Doors of Distinction



Doorway in the home of T. H. Hazzard, Beverly Hills, Calif.
W. F. Scott, Architect.



English Door Strap, Part of the Complete Earle Trim supplied by The Beverly Hardware Co.

WHETHER your doorways call for hardware of English inspiration, or for a Mediterranean, Colonial, Mission, or French motif, you can depend upon Earle craftsmen to intelligently interpret your ideas. Simply suggest what is wanted, and sketches will be submitted gladly.

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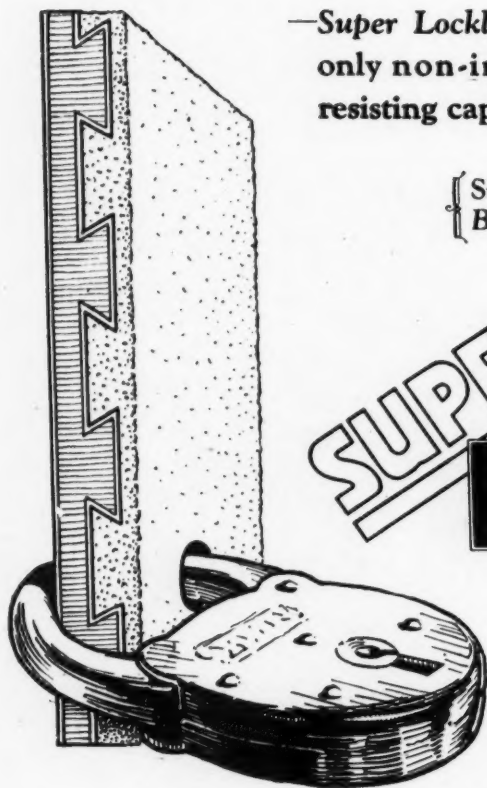
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THE MIAMI HURRICANE

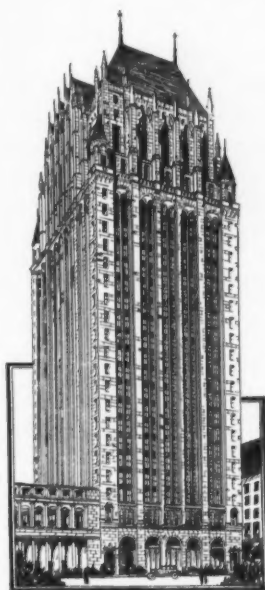
[Concluded from page 9]

Tile roofs and heavy projections are a menace. Massive ornamentation should be eliminated. Buildings should be designed for a higher wind pressure. I find built-up roofing, mopped to the roof and covered with gravel or slag, the most satisfactory. Built-up roofing with dry-sheet nailed to the roof, and metal roofs, pulled away from the roof by suction. Cap and base flashings were torn out, but where roofing was carried up the face of parapet walls and under well-constructed copings there was very little damage.

Long parapet walls were destroyed and in future buildings such walls should be built with stub columns extending up from columns below. Pitched roofs covered with clay tile, grouted with cement mortar and laid in cement mortar, proved the best. Wood and asbestos shingles were fairly good, but gave way at the nailings. Asphalt shingles had the least resistance, tearing away from the nailing. Panel walls of reinforced concrete, brick and interlocking tile had the greatest resistance. Residence walls of brick, tile, cement blocks and properly timbered wood construction stood well.

We have had a lesson in construction and should heed it. Materials that we are using to-day are sufficiently good to withstand hurricanes, provided they are properly used. The great need is for stability, thorough and honest construction. Miami is proud of its architects, engineers and builders. Were it not that the majority of architects, engineers and builders are men of integrity and ability, Miami would be laid flat and the loss of life would have been stupendous. My heart has been filled with gladness that, in the small part that I have had in building Miami, I have builded well. I have lost many commissions by refusing to design inefficiently, but my compensation is taken in the gratification that my buildings suffered but minor injuries. I have, also, to thank a number of my clients who have, personally, come to me to express their thanks for efficient service. I also know that many other architects have been rewarded for their service as I have. It is a gratification and something for which the profession as a whole should be proud and thankful that our services are so well appreciated, although we are prone to believe that architects receive little merit for their work. There is a world of gratitude in the hearts of Miami architects that they have been faithful to the trust their profession stands for, and a cordial love and sympathy for Miami people.

Aside from the physical appearance, one would never know that Miami had been visited by a catastrophe. Miami people have remained sane as few people have under similar circumstances. Mental normalcy is a good omen of the future.



The New HUNTER DULIN BUILDING

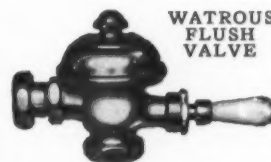
Under Construction
in San Francisco

Architects, Schultze & Weaver
Engineer, Ralph E. Phillips
Plumbing Contractors, Latourrette Fical Co.
Plumber Jobbers, Lally Co.

Being equipped throughout with the

Watrous Flush Valve

THE Watrous Flush Valve promotes correct sanitation and prevents water waste by delivering the exact quantity of water required by the bowl with which it is used. A



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MAYA ARCHITECTURE

[Continued from page 27]

as you enter is a modification of the famous wall panel "The Kingdom of Darkness" of the "Middle of the Earth." To the left of the painting is the "God of Death" and on the right is the "Goddess of Death." In the center is the figure of a man falling into the nether regions, and over him is the moon. To the left and right of the center will be seen the turkey and the eagle representing demons of darkness.

The mural painting on the east wall of the outer vestibule and the one on the east wall of the inner vestibule are original compositions of mine and represent "Feast of Good Harvest" and the "God of Joy" respectively.

The stone carved effects on the four walls of the lobby are merely original designs of mine based on Maya art. It will be noticed that the arch over the entrance from the vestibule to the lobby has an uncanny similarity in general outline to the common arch of the Chinese. This likeness was not discovered until after I had completed the colored drawing of the lobby interior. It is interesting to note the remarkable resemblance of Maya details to details of practically all the established styles of architecture throughout the world.

The murals on the south wall of the lobby are original adaptations of mine. The one next to the ingle-nook fireplace represents the Sun God blessing the crops. The mural next to the ladies' room entrance represents the God of Lust with the symbols of the days linked to his body.

The ceiling is an adaptation of an intricate mosaic of the Mayas. The three pendant electric fixtures in the ceiling are original conceptions of mine representing carved stone.

The main dining-room is treated in crude colors with

[Concluded on page 57]

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MAYA ARCHITECTURE

[Concluded from page 53]

two crude mural paintings. The one on the north wall, being 28 feet long, represents the progress in commerce and art of the races from the southern influx of the Mayas till the period of the Spanish Inquisition. The ship pointing seaward represents the birth of modern commerce.

On the south wall is an allegory representing the transition of the early races on this continent and the advent of the white races.

The electric fixtures are my weird conceptions based on Maya details.

The three smaller dining-rooms form a simple Spanish treatment, the outstanding feature being the curious electric fixtures. It may be mentioned, en passant, that all the electric light fixtures as well as all decorative details were designed by me and are copyrighted.

* * *

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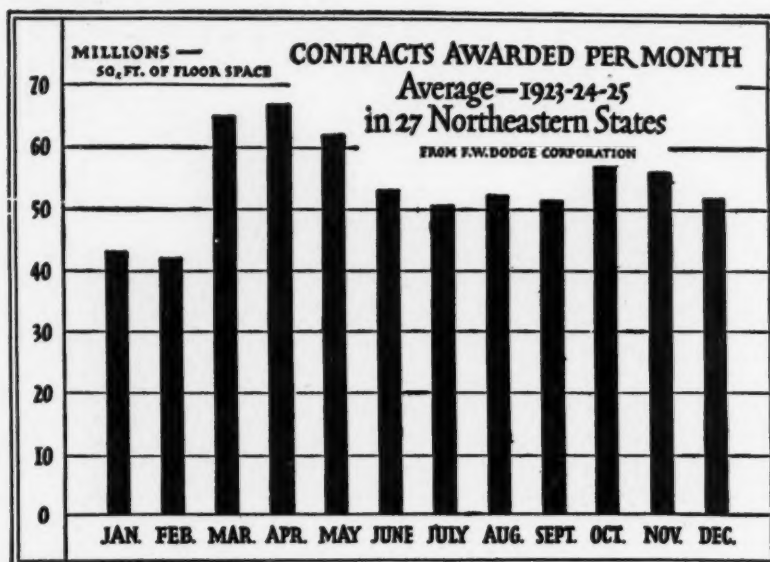
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